

AMERICAN ART NEWS.

VOL. VI. No. 26.

NEW YORK, APRIL 11, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Dutch and Flemish art.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Paintings by W. L. Lathrop, to April 18.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by a group of artists.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Company.—Paintings by modern artists, April 14, at 8.30 P.M. To be sold in the Howard Bldg., 264 Fifth Avenue, corner Twenty-ninth Street.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—The collection of antiques, curios, paintings, rugs, etc., formed by Dr. Caldarazzo, April 14 and 15, at 2.30 P.M.

THE NUDE IN CHICAGO.

Chicago is in a stew over the question of how far "the altogether" may be displayed in public places without offending the aesthetic taste.

It was all the fault of the weather. If the cold north wind had not whirled around the corner of the new \$5,000,000 courthouse and compelled Mrs. Bowes to halt a second to catch her breath it might never have been discovered that the poor statues on the costly structure needed protection and all the brain-storms might have been avoided. But as it was, Mrs. Bowes chanced to take a sweeping glance a little above her head and the human figures, chiselled out of the everlasting granite, caught her eye and enlisted her sympathy.

might put iron trousers on those boys—they're only boys, anyway—but we haven't the trousers and there's no appropriation for them."

The "boys," as President Busse called them—hideous men of stone, as characterized by Mrs. Bowes—were a heritage from a previous president of the Board of Commissioners of Cook County, Illinois, in which Chicago lies. Mr. Busse was not responsible for the designs, but he had authorized their execution and watched the figures grow out of the plain blocks of stone. He is not ready to admit that a mistake has been made, either from the point of view of art or morals.

Mrs. Bowes next asked the Municipal Art League, composed of Chicago's greatest artists and best citizens, to condemn the statues and either have them draped or broken up with a sledge hammer.

The League has not yet acted on Mrs. Bowes's protest. She is carrying on her fight quietly, however, enlisting sympathy among her associates in society and the clubs and among the clergymen of the city.



IN THE AUVERGNE MOUNTAINS.
By P. E. Theodore Rousseau.

In Vose Commemorative Exhibition, Boston, Mass.

A large library, April 15 and 16, at 2.30 P.M.

A collection of garden and ecclesiastical marbles, April 16-17, at 8.30 P.M.

A private collection of etchings by Whistler and Seymour-Haden, April 18, at 8.30 P.M.

Europe.

AMSTERDAM—F. W. P. DeVries.—Old drawings, April 14.

A rich collection of old and modern drawings, April 13-15.

Library of the late M. P. Van Eeghen, of Amsterdam, May 14.

AMSTERDAM—Frederik Muller & Co.—The second part of the collection of Mr. Hoogendyk, of The Hague, April 28 and 29.

LONDON—Sotheby & Co.—Rare coins, April 30.

"Unholy city!" she exclaimed; "you are another Pompeii, and like Pompeii you ought to be buried forever by a Vesuvius upheaval."

One of the figures was clad only in a belt and buckler. Over the shoulder of another was loosely draped a boy's size toga. A third, of heroic stature and athletic proportions, was garbed merely in the style most fashionable among the dark skinned warriors of Zululand in the hottest days of midsummer.

"They call that art," said Mrs. Bowes, "Chicago art; and then they wonder why woman is unsafe in the streets. The whole rising generation will be corrupted. They're hideous. I'll have them covered up, if it's a life work."

The next day, President William Busse, of the Board of County Commissioners, was asked to preserve the honor and dignity of Chicago by covering up the statuary that had evoked the indignation of Mrs. Bowes. "Of course," said President Busse, when Mrs. Bowes's complaint reached him, "we

NEW ACADEMY ASSOCIATES.

Thirteen new associates were elected at a meeting of the National Academy April 8. The painters chosen were Gifford Beal, Colin Campbell Cooper, Robert D. Gauley, Lillian M. Genth, W. Granville Smith, Charles W. Hawthorne, Ernest Lawson, Edward F. Rook, J. J. Shannon and Cullen Yates. Chester Beach was the sculptor, and John M. Carrere and Rutherford W. Mead the architects selected.

A special cable to the New York Herald from Berlin, says: At the Kunstlerhaus Fritz Erler, the Munich artist, is exhibiting the designs of four pictures painted for the Wiesbaden Kurhaus. The Kaiser has spoken disparagingly of these, and for this reason the artist will exhibit the studies in the principal towns of Germany in order that the opinion of the people may be taken, thus making a direct challenge and public protest against the Emperor's judgment.

IN THE ART SCHOOLS.

National Academy of Design.

The night, life and antique classes of the National Academy under Edgar M. Ward, are engaged in competition for three cash prizes and medals given at the end of the season for the best life-drawing, antique figure and head. The classes are exceptionally strong in their draughtsmanship, as was to be noted in the last concours, and this year to all appearances the work now under way will surpass that of the past.

A number of the Academy students in the classes of Emil Carlsen are painting in tempera, which method Mr. Carlsen favors, and the results obtained are interesting. The students are handling this medium well in spite of the innumerable difficulties encountered.

Through the kindness of Mr. Harrison Grey Fiske of the Garden Theatre, a number of the Academy students had the opportunity of seeing Mme. Bertha Kalisch in her latest play "Marta of the Lowlands."

The Academy has added to its gallery a small and characteristic diploma canvas, a "Venice" received from Gedney Bunce upon election as Academician.

Art Students' League.

The results of the March concours are as follows: In the miniature class, Miss A. B. Campbell received No. 1, Miss Durkee No. 2, Mrs. Campbell No. 3, and Miss Durkee No. 4.

In the portrait classes Eugene Speicher was awarded No. 1, Dimitri Romanoffski No. 2, Preston Dickinson No. 3, Fred Ross No. 4, Ward Winchell No. 5, and Kataro Date No. 6.

Kataro Date received No. 1 in the life painting classes, Alfred Rapoch and Emily Waite both received No. 2, Mildred Copeland No. 3, Emily Waite No. 4, Dimitri Romanoffski No. 5, and George O'Keefe No. 6.

In compositions Arthur Debebean received No. 1, George Dannenberg was awarded No. 2 and Clag Wilson No. 3.

George Dannenberg was awarded No. 1 in illustration sketches, Daisy Breen No. 2 and George Protzman No. 3.

No. 1 in the life drawing classes was taken by Mr. Tandy and Janelli, No. 2 by Miss Mary Jackson, No. 3 by Alfonse Janelli and No. 4 by Mr. McCarthy and Miss Hart.

An exhibition of the work of the League's summer school at Woodstock, N. Y., is now being held. The work is remarkably good. Messrs. Carlson, Macrum, Speicher and Nelson are represented by some charming canvases. Howard Renwick has some striking scenes of both Woodstock and the West. Albert Smith has some remarkably good sky effects and Andrew Dasberg is showing several beautiful landscapes. Satisfaction is felt over the work of the summer students, and it is expected that the school in Woodstock will be crowded this coming summer.

The Fakir Band joined the Automobile Parade last Tuesday night in an enormous car and managed to liven things up considerably all along the route. As the show is only two weeks distant everyone is rushing their posters, fakes, costumes and various stunts.

Y. M. C. A. Art Exhibition.

The class in art development at the West Side Branch of the Y. M. C. A., under Nicholas Vachel Lindsay, held its last session on Wednesday night. This was followed by a two days' exhibition of work done by members of the class and several friends.

The exhibition was creditable to Mr. Lindsay and the men he has gathered around him, and the most striking and interesting work was shown by Mr. Lindsay himself. He has created a

manner of decoration entirely his own which is applicable not only to large spaces but as settings to his charming poems. The most pleasing of his works was the "Rosemoon," a poem and decoration.

The work loaned by Miss Margaret Hood attracted much attention as also that of Leighton Smith. The illustrations by H. Dougherty proclaimed him a member of the Henri clan, and were excellent, especially his "Skipping-rope." George M. Richards was represented by a number of cover designs and decorative paintings.

There were three portraits by Antonio Baroni, represented at the present Academy show. Another Academy exhibitor hung was F. R. Shaler, who with Earl Brewster filled in an interesting wall with oils and monotypes.

A number of posters and designs by A. Scottford were shown and under these were some studies and portraits by D. Romanoffski. Harvey Berlin sent in a number of paintings, one of which was seen at the last winter Academy exhibition. E. C. Fortune showed "The Haunted House," a charcoal composition that conveyed the feeling expressed in the title.

There were architectural drawings by Pierre Laird, a prize winner of the Societe des Beaux Arts Architects, also an elaborate architectural plan by Walter de Mari.

Lenox Art Academy Exhibit.

The opening of the second annual exhibition of the Lenox Art Gallery, No. 109 West One Hundred and Twenty-fourth Street, repeated its success of the former year and some interesting work is shown this year. J. G. Brown is showing a large canvas, "Steady;" Max Antlers is showing a much admired piece of work, "Solitude;" Gustave Wiegand is represented by two canvases, "Golden Glow" and "Spring Morning;" H. H. Reppert is represented by several canvases, "New York, Sunset," "Moonlight, Canal—Manila," and study of a spruce tree. "A Woman from Mindora," also by the same artist, has been purchased by Mr. Oakley, of Chicago. Others who show interesting work are Eli Harvey, G. Ciniotti and others.

The exhibition will be open from 2 to 10 P. M.; Sundays from 1 to 4 P. M., and will close Sunday, April 19.

BOSTON.

Walter L. Dean, the well-known painter of Gloucester fisherfolk, is soon to exhibit his work in New York. Judging by the canvases in his studio, it will repay those who go to see it. Among the many attractive subjects are an old church and monastery in Porto Rico, and some realistic pictures of deep-sea fishing. One picture is especially interesting. It represents the "cleaning up" of a fishing schooner after the cod has been taken ashore.

Miss Laura Lee is working on some charming landscapes. To the technique which she acquired in Paris she has added that personal note which converts photographic transcription into art.

A local gallery has an exhibition to April 20, of American paintings by Whistler, Twachtman, Metcalf, J. Alden Weir, Theodore Wendell and a number of other well-known artists.

Almost the entire official staff of the Boston Museum of Fine Arts are going abroad to study foreign museums and collections. Four have already gone, or are going within a few days—Miss Florence Paull, in charge of the photograph department; Emil Richter, curator of the print department, and Okaba Kakuya and Rokaku Shisui, in charge of Japanese metal work and the lacquer collection.

SCULPTURE SOCIETY EXHIBIT.

Baltimore has provided the National Sculpture Society what the Metropolis of the country has not been able to do, a place sufficiently large and adequately arranged for a display of the past and recent work of the sculptors of America.

Organized and arranged by the joint efforts of the National Sculpture Society of New York, the Municipal Art Society, the Sculpture Exhibition Society, and the Architectural Society of Baltimore, there was opened in the Fifth Regiment Armory of Baltimore, an imposing and handsome structure with immense floor space, on Monday last, an exhibition of 461 sculptures and 82 photographs, the largest and most representative display of the kind ever given in the United States.

The exhibition has been in preparation for some months past, and the four organizations interested have through committees and their officers labored long and earnestly to bring about a successful display.

Those Who Arranged Display.

The exhibition committee of the National Sculpture Society, composed of its officers, President, Herbert Adams, First and Second Vice-Presidents, Thomas Hastings and H. A. MacNeil, its Treasurer, Dr. I. Wyman Drummond, and Secretary J. Scott Hartley and other members headed by Karl Bitter as general chairman, have done excellent work and their efforts have been seconded by the exhibition committee of the Baltimore Sculpture Society, headed by Mr. William M. Elliott, the Municipal Art Society of Baltimore, headed by Mr. Theodore Marburg, and the Architectural Club Committee headed by Mr. William W. Emhart. There is a long list of patrons of the exhibition which will remain open through April 25, and an illustrated catalogue, with an appreciative preface by Lorado Taft.

It is to be hoped that many art lovers not resident in Baltimore will journey there to see and study this exhibition which represents an immense expenditure of time, labor and money, for the arrangement of a display of sculptures at any point, distant from the chief producing centre, means large expense and great trouble.

An Effective Display.

The huge Armory has been arranged as a garden, with defined plots of grass and flowering shrubs, and with fountains playing here and there, and the effect of the display as a whole is a beautiful and inspiring one. While there is a local tendency to exaggerate the importance of the affair as is evidenced by the rather amateurish descriptions in the Baltimore newspapers, one of which, *The Sun*, calmly states that "it excels the Paris Salon," without explanation of just what this means—the committees in charge, who have evidently had the purpose in view of getting together the most representative exhibit of modern American sculpture possible, have fairly well succeeded. There are, of necessity, many works familiar for many years past to the art lovers of New York and other larger cities, and frequenters of the New York, Chicago and Philadelphia institute and Academy exhibitions, but these it is a pleasure to see again, well displayed and in space that frequently reveals new beauties. The absence of any examples of the dead and great St. Gaudens, due to the present exhibition of his work at the Metropolitan Museum, is of course greatly to be regretted and robs the display of what should have been one of its chief features.

Notable Works Shown.

But an exhibition which contains such works as Karl Bitter's beautiful composition group "Signing the Louisiana Purchase Treaty," Gutzon Borglum's colossal head of Lincoln, Daniel C. French's Statue of Senator Hoar, and his "Jurisprudence" and "Commerce" groups from the Cleveland Federal Buildings, Charles Gaffly's "Symbol of Life" and "From Generation to Generation," J. Scott Hartley's portrait busts of John Gilbert and others, the animal pieces of the dead Edward Kemeys the "American Barye," Isidore Konti's group for the McKinley monument and his "Meditation," Niehaus's McKinley statue and equestrian statue of General Grant and St. Louis the "Crusader," Piccirilli's graceful figures and heads, Lorado Taft's great compositions that marvelous group "The Blind" and Charles A. Lopez's "Maternity," is an important one.

Baltimore herself is to the fore with the work of Ephraim Keyser, especially his "Sorrow" and "Hope" reliefs for tombs; and the "Memory," "Paradise Lost," portrait busts and especially the large decorative panel for the Peabody Concert Hall "Music," of Hans Schuler.

The development of sculpture in America can well be studied in the display which includes such familiar pieces as the "Fisher Boy," "Madalene" and the "Greek Slave," of Hiram Powers loaned by a local antique firm. It is a far cry from these once famous works to the modern productions of Taft, French, Adams and Borglum.

Sculptors Well Represented.

Space and time forbid more than mention, at this time, of the sculptors whose work should be noticed. These include Vincenzo Alfano, Caroline P. Ball, Edward Berge of Baltimore, Solon Borglum, John J. Boyle, Victor D. Brenner, Richard E. Brooks, A. Stirling Calder, Thomas Shields Clarke, Gail Sherman Corbett, Kenyon Cox, A. St. Leger Eberle, John S. Gelert, Charles Gaffly, Eli Harvey, Albert Jaegers, Ernest Wise Keyser, Augustus Lukeman, H. A. MacNeil, Helen F. Mears, J. Maxwell Miller, Paul Noquet, F. H. Packer, R. Hinton Perry, Louise Potter, Bela L. Pratt, Henry M. Shady, Katherine G. Stewart, Bessie Potter Vonnoh, Adolph A. Weinman, Enid Yandell, John Flanagan, Sherry E. Fry, Anna V. Hayatt, F. G. R. Roth and H. Schmitt.

Perhaps the most striking works in the exhibition other than those mentioned, and which will most attract the public are Karl Bitter's equestrian statue of General Franz Sigel, J. Maxwell Miller's "Orpheus and Eurydice," Augustus Lukeman's "Doria," Victor D. Brenner's "Inspiration," Herbert Adams's "Welch Memorial," A. A. Weinman's "Pitcher," A. Piccirilli's "Relief portrait of Mother and Child," Charles Keck's "Egypt Awakening," Bela L. Pratt's "Andersonville Prisoner Boy," and Solon H. Borglum's "Bull Fight."

JAMES B. TOWNSEND.

PHILADELPHIA.

The Ten opened their special exhibition of one hundred pictures, each member contributing ten canvases each at the Pennsylvania Academy this week. The display will afterwards go to certain western cities and may be taken later on in the summer to London, Paris and possibly to Munich and Berlin.

The Plastic Club also announces its annual color exhibition which will this year be held in the McClees Galleries, Apl. 6 to 18, inclusive. Chairman of the exhibition committee is Miss Laura Craven.

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received after April 9.

Opening of Exhibition, April 30.

Closing of Exhibition, June 30.

AMERICAN WATER COLOR SOCIETY, 215 W. Fifty-seventh St., N. Y.

Works to be delivered April 17 and 18.

Opening of Exhibition, April 30.

Closing of Exhibition, May 24.

THE GUILD OF BOOK WORKERS 333 Fourth Avenue, New York.

Works received, April 17.

Opening of Exhibition, April 22.

Closing of Exhibition, April 25.

ROYAL CANADIAN ACADEMY, Toronto, Canada.

Works received April 17.

Opening of Exhibition, April 24.

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twentieth Annual Exhibition of Water Colors, etc.

Entries to be made before April 14.

Collections, New York, Boston, Philadelphia, April 15 and 16.

Works to be delivered by April 18.

Reception, April 28.

Closing of Exhibition, June 7.

ARTISTS' EXHIBITIONS.

Salmagundi Thumb Boxes.

An exhibition of Thumb Box Sketches at the Salmagundi Club opened Sunday afternoon to continue until April 15. These sketches mostly in oil, but some in pastel and water color, made an interesting show.

Among some 400 of these tiny memoranda it is manifestly impossible to mention even a very few. The marines of Reynolds Beal, the Holland views of William Ritschel, the Arizona landscapes of Albert Groll, the Oriental views of Addison T. Millar, the interiors of John Ward Dunsmore, the landscapes of W. C. Fitler, Arthur Holber, Chas. Vezin, R. M. Shurtleff, F. K. M. Rehn and Charles Allen Hulbert are perhaps the most satisfactory.

Other sketches of interest are by Joel Nott Allen, Guy C. Wiggins, H. A. Vincent, W. Granville Smith, Edward Dufner, Wm. S. Robinson, E. M. Bicknell, Wm. Rau, Bruce Crane, Edward H. Potthast, C. Myles Collier, W. Merritt Post, Warren Davis, James P. Haney, Percival de Luce and others.

Fountains by Janet Scudder.

Janet Scudder gave an interesting exhibition recently at her studio in the Gibson Building of a group of fountains, one of which is a model of a children's fountain in Washington, D. C., representing a circular basin in the center of which stands the figure of a child on a very ornate pedestal. On the sides of the outer basin are four turtles throwing sprays of water at the child. It is made of bronze and Indiana limestone. Miss Scudder is the author of the frog fountain, of which the copy is in the Metropolitan Museum, of portrait bas-reliefs in the Congressional library and of relief portraits in the Luxembourg owned by the French government. She is a pupil of Frederick MacMonnies.

Retrospective Miniature Display.

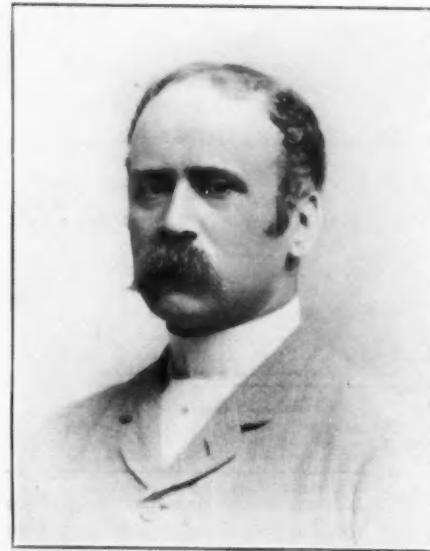
A retrospective miniature exhibition was held in the ball-room of the Hotel Gotham April 1 and 2. There was a musical program and tea was served in the balcony of the ball-room. Most of the miniatures had been shown before, but it was interesting to compare the work of so many of the prominent artists. Many charming ideal heads and figure pieces were shown. The portraits of children were particularly good. Among the best works were those shown by Lucia Fairchild Fuller; children's portraits by Andre Lenique; Mrs. J. C. Richards, by Mary Ursula Whitlock; children's portraits by Rhoda Holmes Nicholls; portraits of Henry Stokes and Mrs. Isaac Phelps by C. F. Howard; medallions by Richard Brooks; genres, nudes and portraits by Elsie Southwick.

BECKWITH'S STUDIO DISPLAY.

Carroll Beckwith opened an exhibition of recent work in his studio in the Sherwood, 58 West Fifty-seventh Street, on Monday to continue until April 12. With several portraits some recently executed decorative and imaginative paintings are shown, among them "Waldweben" and "Nautilus." The latter is a particularly happy composition showing the figure of a sea nymph kneeling on the shore and listening to the voice of the nautilus. The color scheme is particularly effective. "Sylvan Toilet" and "Wreath of Orange Blossoms" are also charming and attractive.

Among the portraits are those of S. V. Hoffman and Mrs. Inge of Nashville. Some pastels for the water color exhibition add variety to this interesting exhibition.

Leslie Cauldwell gave a cotillion preceded by comedy and music, April 1, in his Sherwood studio. "A Pair of



BENJAMIN CURTIS PORTER.
Died New York, April 2, 1908.

Benjamin Curtis Porter, the distinguished portrait painter, died at his home, 22 West Eleventh Street, early on Saturday morning, April 2. For the past year Mr. Porter has been in ill health, but of late he was considered by his many friends to be recovering, and the end came as a great shock.

Born in Melrose, Mass., in 1843, he was descended from early New England stock, but, in common with many other descendants of the Puritans, was possessed of the artistic temperament which declared itself in his early youth, when he began the study of painting in Boston, as a pupil of A. H. Bicknell, and Dr. Rimmer. He soon established a studio in that city, and was at once occupied with portraits, in which branch of art he was so highly considered that in 1882 he also opened a studio at 3 North Washington Square, in this city. For a number of years his time was divided between the two cities, but finally the studio in Boston was closed. In 1872-'75 and '78, Mr. Porter was studying abroad.

In his art he combined with robust technique an elegance and charm which made his portraits of beautiful women—of which he painted a great many—equally liked by his professional brethren and his sitters. Among the latter were Mrs. W. W. Astor, Mrs. W. G. Sloane, Lady Cheylesmere, Mrs. Fulton Cutting, Mrs. H. P. Whitney, Mrs. Lloyd Bryce, Mrs. C. B. Alexander, Mrs. Orme Wilson, Mrs. Gambrell, and the late Cornelius Vanderbilt. In 1878 he was elected an associate of the National Academy, and in 1880 a full Academician. He was also a member of the Society of American Artists, the Sculptors' Society, and the National Institute of Arts and Letters. Mr. Porter was twice medalled at the expositions in Paris, and has received many awards in this country.

In 1887 he was married to Miss Mary Louise Clark, of Bridgeport, Conn., who, with a son, Sidney, survives him.

Few of our American painters have received more deserved recognition. His portraits are to be found in many private houses, where they are highly valued, both for their close resemblance to the originals and their high technical merit. He will be deeply missed in our artistic world.

J. Carroll Beckwith.

April, 1908.

There was much social activity among the artists and in the studios last week. Several social affairs were given. Mr. and Mrs. Kenyon Cox gave a house warming in their new studio on Lexington Avenue and Mrs. C. B. Cornan and Miss Alethea Hill Platt were at home to their friends in the Van Dyck studio on April 2.



DUKE ELECTOR OF SAXONY.

By Lucas Cranach—the Elder.

Recently purchased by Metropolitan Museum from Kleinberger Galleries, Paris.

WOMAN'S ART CLUB PRIZES.

Adelaide Deming received the \$100 prize at the Woman's Art Club exhibition for the "best work of art" given by Ruth Payne Burgess for her "In France."

Susana M. Kelcham received the Mary B. Elling prize for the best painting in any medium for her "Looking Seaward," and Abastenia St. Leger Eberle a prize given by "a friend" of the club for her statue, "The Dancer." The two prizes voted by club members to members' work only were awarded to Miss Alice Schille for water colors, and to Miss A. Wigand for oils and a portrait.

"Lunatics," a comedy, was acted by Mrs. Fred Richardson and Mr. Cauldwell. There were songs by Mr. Heinrich Meyn, a piano monologue by Mr. George Hanson, some lightning portrait painting by Ernest Peixotto, and some sleight of hand tricks by Mr. E. R. Ransom. The cotillion which followed was led by Mr. Cauldwell and Mrs. Ernest Peixotto, and the favors were appropriate to All Fools' Day. Each dancer received a gilt medal modelled by the host, on which was a head of Folly, and at the close of the dance all were showered with gold leaf from a cornucopia.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge Pres, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in Europe at the following houses:

BERLIN.	American Woman's Club	49 Münchenerstrasse
BRUSSELS.	Crédit Lyonnais	84 Rue Royale
LONDON.	American Express Co.	Haymarket St.
	W. E. Spiers	36 Maiden Lane, W. C.
PARIS.	American Art Students' Club	4 Rue de Chevreuse
	Brooklyn Daily Eagle	83 rue Cambon
	Morgan, Harjes & Co.	31 Boul. Haussmann
	American Express Co.	11 rue Scribe
	Cercle Militaire	49 Avenue de l'Opera
	Crédit Lyonnais	21 Boul. des Italiens
	Comptoir National d'Escompte	2 Place de l'Opera
	American Art Association	Notre Dame des Champs
	Munroe & Co.	7 Rue Scribe
	Chicago Daily News	Place de l'Opera
	Thomas Cook & Son	Place de l'Opera
	Students' Hotel	93 Boul. St. Michel

THE ART TARIFF AGAIN.

Mr. John Sharp Williams suggests the removal of the tariff on art in his recent speech in Congress. We are pleased that the question has been brought to the attention of Congress by so prominent a member of that body, but we fear that is all the good it will do at present, at least. We are still of the opinion that a specific duty of \$100 on all art works produced within the past hundred years would be the wisest and quickest and surest way of settling this question.

THE TURNING TIDE.

To confirm our repeated assurances of late that the tide has turned, and that prosperity, if it hasn't returned to the long depressed art interests of the country, looms large on the horizon, comes the news in our London letter of this week, of higher prices at recent London sales. We have reason to believe also that recent art auctions in New York have not been entirely unsuccessful and have shown results that are somewhat of a surprise, considering the adverse conditions of late. We are in close touch with the art interests of the country, with artists, collectors and

dealers, and have no possible motive to deceive or offer false hopes. We repeat that our information leads us to believe that the worst is well in the past, and that while the present art season in America has but little time to run, it is improving, and will continue to improve until its close, with a good prospect with better business conditions, dependent on good crops, which seem likely, and a satisfactory presidential nomination by one party at least, of being unusually good next Autumn. "The clouds that rise with thunder slake Our thirsty souls with rain."

SALES AT THE ACADEMY.

Despite the dull season the sales at the Academy exhibition have been more numerous and more satisfactory in amount than for several years past. The list given elsewhere of the pictures sold and the prices obtained should make our painters take heart. The attendance also has been larger than for many years past.

Baltimore is enthused over the large and important sculpture exhibition which the National Sculpture Society, with the Baltimore art organizations has arranged and opened in an armory there, and which should have been held in New York. So art would seem to be prospering and growing in importance in these United States.

BALTIMORE.

The exhibition of water colors at the Maryland Institute under the auspices of the Baltimore Water Color Club is one of the best ever given here. A private view was given Saturday night and the display opened to the public Monday. Local artists have a number of fine works, creditable not only to themselves, but to the city, those represented being R. Elizabeth Arens, Lucy A. Cannon, Gabriele DeV. Clements, Mary Crummer, Rebecca Dobbin, L. W. Neilson Ford, Lilian Giffin, Louis J. Haas, R. M. Hawks, Ruth Johnston, May Keith, Marie Keller, Mary Kremelberg, Ralph R. Latimer, Dora L. Murdoch, Frances Isabel Neill, H. Fraser Penniman, Annie Perot, Evelyn Purdie, Gertrude Stanwood, M. Louisa Stuart, Edith Hoyt Stewart, Sophie DeB. Stewart, Grace H. Turnbull, Emily N. Valentine, Annie C. Volck, Mrs. J. M. Vincent, Irving Ward, A. C. Whitehurst, Alice Wiloughby, Louise West, Robert Williams Wood, and W. R. C. Wood.

There are a number of out-of-town exhibitors. Henry B. Snell, president of the New York Water Color Club, is represented by several fine examples. Jules Guerin has a group of six of his masterly wash drawings. Mrs. L. Walter Eisenlehr, Edward H. Pott-hast, Louis Mora, Otto Wigand, and a number of others as widely known show beautiful examples.

The hanging of the pictures has been done with excellent judgment. The committee in charge was Mrs. Harrison T. Beacham, Ralph R. Latimer, Miss Lucy A. Cannon and Mrs. William Bullock Clark.

Some thirty paintings by Charles Watson are on exhibition at Bendann's Art Gallery in East Baltimore Street through April 18. The artist has found most of his subjects in and around Baltimore, and has painted them with sincerity and appreciation.

Vose Commemorative Exhibition.



Seth Morton Vose.

To celebrate the fifty-eighth anniversary of the establishment in business of their father, the esteemed Mr. Seth Morton Vose of Providence, R. I., Messrs. R. C. and N. M. Vose arranged an exhibition in their galleries, No. 320 Boylston street, Boston, of paintings by the French masters of 1830, better known to the public as the Barbizon masters, and which opened on March 17 last, has been visited by throngs of appreciative art lovers, and is still open.

A Veteran Art Lover.

This event, which also commemorates the sixty-seventh anniversary of the founding of the house, is unique in the history of the art business in the United States. The respect for parents and especially for the achievements of parents, is rarely, if ever evidenced in this commercial country, and in doing honor to their Sire, the Messrs. Vose have unconsciously honored themselves by their appreciation of the part that Sire has played in the development and fostering of art taste and cultivation in America. For it was in 1852, and when the works of the great painters of 1830 were virtually unknown in America, that Mr. Vose first imported paintings by Corot. He brought over his first examples of Troyon in 1854, and by 1857 he possessed and showed examples of not only Corot and Troyon but of Daubigny, Millet, Dupre, Rousseau, Diaz and Delacroix.

Never wavering in his admiration for the works of these painters and in his faith in their ultimate value, Mr. Vose by 1881 owned no less than 165 Corots and 69 Daubignys alone, and had placed in the homes of collectors in Providence, Boston and elsewhere many fine Barbizon pictures.

Introduced the Barbizons.

Indeed it is no exaggeration to state that Mr. Vose was virtually the introducer to the American public of the "Men of 1830."

His importations and a collection brought to Boston through the influence of William Hunt, and shown there in 1868, after an unsuccessful display in New York, gave the Barbizon canvases the name of "Boston pictures" and they were generally sent to Boston by the New York dealers for sale. "Ere long" says Mr. Frederic P. Vinton in the "Boston Transcript," there was a great demand for them, and the hasty New York dealers, who had too lightly considered these pictures, now offered to repurchase them at an enormous advance over the sums originally paid by the Boston collectors, so that a considerable number changed hands. A small "Shepherdess" by Millet, sold by Cadart in Boston for \$750, a figure at the time regarded as extravagant, brought \$16,000 twenty-five years later.

Untempted by High Prices.

But this advance in prices did not tempt Mr. Vose, who knew the value of his pictures, and so, although he saw several of his early ventures increase enormously in value, he didn't part with them. Says James Huneker in the N. Y. Sun. "No wonder he hasn't parted with them. No wonder this old man, himself picturesque enough to tempt the brush of any artists, likes to station himself before his treasures. And not at all miserlike, if he has company, he is all the happier. He was in business for fifty-eight years and his heart is in his pictures yet."

Review of the Display.

The commemorative and retrospective exhibition now at the Vose galleries, and which opened simultaneously with the recently closed display of Barbizon pictures, made by the Copley Society in the nearby Copley Hall, in Boston, attracted far more of the cognoscenti than the latter show. It is chiefly notable for the rarely rich quality of its examples. The array of Corots, twelve in number is simply superb. This includes the distinguished "Wood Nymph" with its dark wood interior, so full of weird mystery, and a "Ville d'Avray," a delightful example of what is known as "Silvery Corots." Lovers of the art of this painter of dreamy dawns and twilights, of tremulous foliage and the poetry of nature, stand in amaze before these exquisite canvases.

Clous of Collection.

The clous of the collection are unquestionably, with the Corot "Wood Nymph" the majestic Rousseau landscape "Auvergne Mountains" reproduced on the first page, and which Mr. Downes, that discriminating critic, says "might hang alongside of Hobbema or Ruysdael and it would hold its own for nobility of style, distinction and color," and the splendid large landscape by Dupre, in the opinion of the present writer, the finest example of this master ever imported. These two pictures should be in the Metropolitan Museum.

Millet is represented by the original study for the chief figure in the Louvre "Gleaners," and a rich glowing sketch, the "Flight into Egypt."

There are several Daubignys, all thoroughly characteristic of the painter of quiet villages on placid French rivers "sleeping under the evening star," and a rich and luminous Troyon, an unusual example. Diaz, the great painter of the forest, is also finely represented.

Of the followers and contemporaries of the Barbizon masters, Monticelli is shown in a figure work of rich and luscious tone, of his early middle period and there are strong examples of Gericault, Decamps, Michel, Courbet and Fromentin.

In brief this display could it have been transported to Copley Hall would have changed that disappointing exhibition into one that would have astonished art lovers.

The display is a worthy tribute to a worthy man and one upon which the proprietors can be warmly and sincerely congratulated.

In the action lately instituted against the Lotos Club Judge Truax has overruled the demurrer interposed by the plaintiff and has rendered a decision in favor of the club. The action was brought for the recovery of a deposit of \$75,000 paid by the purchaser to the Lotos Club upon the signing of the contract of sale. The clubhouse property is situated in Fifth Avenue between Forty-fifth and Forty-sixth Streets and was sold for \$750,000 in 1907.

LONDON LETTER.

London, March 31, 1908.

Last week's picture sale sounded better than it resulted. There were eight Corot subjects in the catalogue, but their importance may be judged from the fact that the highest price any of them brought was 480gns. for "Allee dans le Parc de Cambri," "Ville d'Avray" made 290gns and the eight altogether brought in 1,530gns.

Of seven Daubignys, "A Village on the Oise" reached the highest price, 350gns., while of six Israels, two "Prayer" and "Old Woman Seated" made 200gns. each, "Fisherman's Wife and Child" 160gns., and "Old Fisherman" 150gns. A coast scene by J. Maris made 250gns., his "Dutch Town on a Canal" 150gns., and "Near Marlotte" 120gns.

Works by British artists were still less successful, M. Moore's "Wreck of the Austrian barque Olympian in Yarmouth Roads," exhibited at the Royal Academy in 1877, was knocked down for 30gns. Another marine by the same artist, "Outside the Harbor," brought 78gns. Henry Moore was a brother of Albert Moore, whose pictures have recently advanced in value, and during his life time was the more successful artist of the two.

John Lavery, who has just returned to London from Morocco, where he has been spending the winter, has joined the Allied Artists' Association, which already includes among its members several distinguished painters of the so-called Glasgow School.

At Messrs. James Connell and Sons' galleries in Old Bond Street there is now open a fine exhibition of water colors by half a dozen of the leading artists of the younger generation in Scotland; R. B. Nisbet, J. Cadenhead, C. H. Mackie, W. Walls, W. Y. Macgregor and A. C. Sinclair. Nesbit excels in atmospheric effects of landscape, Walls is an animal painter of great power and vitality, Mackie, who has achieved great things in many branches of painting, shows some fine light effects, Sinclair romantic and poetic landscapes, Macgregor some well-composed and strong street scenes, and Cadenhead some delicate and truthful renderings of Scottish scenery. Since few of these artists, although "arrived" in Scotland, are well known in the South, the exhibition is attracting much interest.

Mr. William Marchant of the Goupil Gallery is arranging an important exhibition of modern pictures for the Corporation of Brighton, in whose municipal gallery a fine gathering of modern works will be on view next week. Meanwhile at the Goupil gallery (5 Regent Street) Mr. Marchant is showing an interesting collection of works by a group of young artists, including pastels by Henry Muhrman, exquisite flower studies by Gearard Chowne, deft atmospheric sketches of London, Paris and the Riviera by that accomplished young colorist Gerald Festus Kelly, bright vivacious landscapes by Alfred Hayward, and delicate water colors by A. E. Vokes, and some brilliant figure and light studies by Philip Connard.

At Arthur Tooth and Sons' galleries there is now on view, in addition to the annual exhibition of high class modern pictures and water colors by modern artists, a fine collection of choice first plates of the following scarce plates after Meissonier's "Portrait of the Serjeant," "The Sign Painter," "Piquet," "1806," "1807," "1814," "La Rixe," "Artie Perdue," "Le Voyageur," etc.

Shepherd Brothers have just opened their galleries their spring exhibition of early British masters, Reynolds, Gainsborough, Romney, Hoppner, Crome, Constable, Raeburn, Wheatley, Richard Wilson, Cotman, Stark and Vincent are a few of the masters repre-

sented in this interesting exhibition, which is always worth the serious attention of collectors. Few dealers know so much about early British art as Mr. Shepherd, and none have a higher reputation for straightforward and honorable dealing.

At the Newman Gallery (29 Newman Street, Oxford Street) there has just been opened an exhibition of English landscapes by Francis W. Reckitt.

An exhibition of watercolors by Baroness Helga van Cramm opens this week at Messrs. Graves' Galleries in Pall Mall East.

An important exhibition of works by Frank Brangwyn, A. R. A., will be opened at the galleries of the Fine Art Society the end of this month.

Signor Aristide Sartorio, who makes a tardy London debut at the Fine Art Society, enjoys a deservedly high reputation in his own country, and his pastels and tempera paintings of the Roman Campagna reveal an artist of deliberate refinement and precise craftsmanship. His pastels are beautifully clean and clear, yet they have the charm of tenderness, so often wanting in work of equal precision. His use of tempera is very personal and liquid, showing the grain of the fine canvas on which he works, and wholly different as he must be in temperament, by this very technical and mental delicacy Signor Sartorio at times—as in the delicious pale-green seascape, "Mussel Fisherman"—comes near to Whistler. He is especially successful with these lovely, almost eau-de-nil, color schemes and his decorative "Canal of the Volte, Terracina" is a beautiful example of his way of poetising the truth of nature. But above all he wins our admiration by reason of the fact that the high key of color which his subjects demand, for which he has himself, I suspect, a preference, does not result, as so often happens elsewhere, in a harsh brilliance and an arid glare.

Galleries. Neither has quite the passion of James Paterson, neither has quite the fastidiousness of Signor Sartorio. But of the two, Mr. Marshall in his neat rendering of "The Cathedral Cities of France," is the nearer to the latter, Mr. Aumonier, especially in his more vigorous Cornish scenes, to the former. Mr. Aumonier's smaller water colors seem to me by far his best. There is fine quality in "Wind-blown Oaks" and "Over Hill and Dale," while the play of light and shadow across the road, is beautifully and vivaciously treated in "A Cornish Farm House." But some of the larger pieces are disappointing, especially those of down scenery, though no one living can on occasion better render the illusive and ethereal beauties of the downs. But the color tends to become a little chalky in "Going to the Fold," and I cannot help thinking that this and "Afternoon Sunshine" would have been better in oils. They show great accomplishment, but they have neither the spontaneity nor the fresh charm of color of the smaller "Bredon Church," "Cornish Farm Buildings" and "At Gerrans, Cornwall."

The exhibition of paintings by Walter Gay at the Georges Petit Gallery, says a special copyrighted cable to the New York Tribune, is the most satisfactory one-man show that has taken place during the season. Dujardin Beaumetz, Secretary of State for the Fine Arts, has purchased for the government several works of Walter Gay, who now stands foremost among the painters of interiors. His work is full of subtle observation, disclosing masterful effects of atmosphere. His Louis XV. salons and boudoirs are the happiest evocations of refinement, light, perspective and color and exquisite taste.

PARIS LETTER.

Paris, March 31, 1908.

Such an attractive and highly original exhibition as that which Henry Cros is now holding at Hebrard's rue Royale, is seldom seen, even in Paris. The artist has revived a difficult art, that of wax painting, which, although it had many followers in ancient times, had been allowed gradually to sink into oblivion. Of course, it is among the masters of the Renaissance that M. Cros has sought his inspirations but he has never abandoned his own strong sympathy with the art and he must be congratulated on his original treatment of such classical themes as "The Birth of Minerva" or "Venus rising from the sea," which are exquisite little pieces.

The artist has also tried his hand at sculpture, according to the same principle and has sent three busts which attract much attention. One, the portrait of a lady, is in wax and is a striking proof of the capabilities of that material in the hands of a true artist. Another, a portrait also, is in tinted marble, after a process borrowed from the sculptors of ancient Greece. Although it may appear a little artificial, one cannot deny that wonderful effects can be derived therefrom.

At the Allard gallery, M. Zezzos is exhibiting some thirty pictures, mostly portraits and very interesting. Among the best, a mention is due to "The Woman with the Roses," "A Scene on the Grand Canal at Venice" and a "Woman's Head," full of expression.

The brothers Delahogue, who have just concluded a prolonged journey in French North Africa, are exhibiting at the Tunisian Office the pictures and studies, some hundred in number, they brought back with them. Especially remarkable are "The Vegetable Market at Sfax," "An Evening on the Oned Menzel," "The Oasis Last Palm-Trees" and "The Post Office at Grenonch."

The chief event of last week, at the Hotel Dronot was the sale of Eugene Girardet's studio effects which attracted an unusually large audience. Some of the works disposed of and the prices paid were as follows:

"A Lane at Biskra" \$180; "Fantasia," \$106; "A Brook at Bon Saada," \$124; "Prayer," \$100; "The Sphinx," \$96; "A Farm near Cabourg," \$31. The total of the sale was \$4,653.

The collection of puppets and dolls, the property of Mr. Maury, brought \$3,600.

The studio of the late painter Herrmann Leon has also come under the hammer. The highest bidding was for a "Wolf Caught in Its Den," a remarkable panel, which will appear in the next Salon. M. Belonia was the purchaser and paid \$210 for the canvas.

The Versailles Museum has just secured a large example by Eugene Lami representing the landing of Queen Victoria at Treport, in 1848, also two magnificent busts in marble by Carrier Bellesse.

The dispersal is announced, in Marseilles of the fine collection of the late M. Modet. This collection is especially remarkable for its old china and ancient farience. It includes unique specimens from the ancient Marseilles and Moustiers factories.

Ambassador Charlemagne Tower and Mrs. Tower gave recently in Berlin a dinner for the Emperor and Empress of Germany. The American painter W. T. Dannat, who traveled to Berlin from Paris to attend this dinner, received many compliments from the Emperor on his portrait of the Duchess Paul of Mecklenbourg-Schwerin, so much admired at the retrospective exhibition at Bagatelle, Paris, last summer, and which has recently been acquired by the Imperial Museum of Berlin.

METROPOLITAN MUSEUM.

The Metropolitan Museum made its monthly announcement of Museum news April 2. An important feature of this was the decision to continue the Saint-Gaudens exhibition through April. The March record shows the largest number of visitors yet—104,266. Many of these came expressly to see the work of the sculptor, a large number being from out of town.

A remarkable example of Lucas Cranach, Elder, "Portrait of a Man," purchased from M. Kleinberger of Paris, and reproduced on another page, is one of the most interesting new exhibits. A life-size bust of Innocent I., attributed to Alessandro Algardi, one of the best Italian sculptors of the seventeenth century, is one of three made by the same artist, one being owned by J. Pierpont Morgan, while another is at Kensington Gardens. Algardi in 1640 made a colossal relief in marble representing the "Expulsion of Attila by St. Leo," which was placed above the high altar of St. Peter's at Rome, and is said to be the largest relief in the world.

Beautiful doors from the Palace of Ispahan, the Palace of Forty Columns, (1587-1628) in the reign of Shah Abbas, Sir Purdon Clarke considers one of the most fortunate acquisitions of the Museum. These doors have received the same decorative treatment given the lacquered book bindings of Persia. The foundation of the doors is the wood of the country, beech, very hard, and well able to stand the American climate.

From the City of London the Museum has received a set of thirty seals struck by the Corporation, and furnishing a history of London, through great events recorded, and also in the development of the art which they represent. The first medal commemorates the opening of London Bridge in 1831, and they range from this to the coronation visit of King Edward VII. and Queen Alexandra in 1902.

There are interesting Moorish tiles of the fifteenth century, and ancient American iron work shows beautiful stirrups from Mexico, seventeenth century, Gothic in design, immense things used also for fighting by the riders.

Two portraits by Romney and Sir Joshua Reynolds are already hung on the second floor. "Mrs. St. George and Son" by Romney, and the "Portrait of the Misses Paine," by Sir Joshua both loaned by Mr. Thatcher Adams. A "Girl Writing," by Vermeer of Delft, is loaned by Mr. J. Pierpont Morgan.

ACADEMY ART SALES.

Some \$5,400 has been obtained to date from the sale of pictures at the annual exhibition of the National Academy, which will close April 18.

"A Cup of Tea, a Cigarette and She," by Harry W. Watrous, brought \$1,000. George A. Hearn paid \$800 for "March Day—Shawnee-on-Delaware, Pa.," by Cullen Yates, and \$800 for "Ice on the Hudson," by Ernest Lawson. "Summer Hours," by Lillian M. Genth, brought \$770; "Over the Hills and Far Away," by Edward Gay, \$600; "Home Again," by E. L. Henry, \$500, and "The Struggle for Life," by Charles S. Chapman, \$500.

Other sales were: "The Road Through the Woods," by Henry A. Ferguson, \$275; "The Cloud," by Will J. Quinlan, \$200, and "Open Air Concert," by C. R. Sheeler, Jr., \$30.

The paid attendance at the Academy exhibition is larger than for many years, despite that admission is free on Tuesday and Friday evenings and Sunday afternoons. There were 2,000 visitors at the galleries Sunday last.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Galleries**.—Portraits by Paul K. M. Thomas to April 18.
- Durand-Ruel Galleries, 5 West Thirty-sixth Street**.—Paintings by Loiseau to April 11.
- Ehrich Galleries, 465 Fifth Avenue**.—Exhibition of early Dutch and Flemish art.
- Katz Gallery**—Recent paintings by Bruce Crane and Paul Cornoyer to May 2.
- Knoedler Galleries, 355 Fifth Avenue**.—Recent portraits by P. A. Laszlo to April 16.
- Portraits by S. Mortimer Lichtenauer to April 18.
- Lenox Library**—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.
- Lenox Art Academy**—Second annual exhibition of oils to April 18.
- Macbeth Galleries, 450 Fifth Avenue**.—Paintings by deceased American artists from Gilbert Stuart to Whistler, Inness, Wyant and Minor.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of the late Augustus Saint Gaudens' works to May 1.
- Montross Galleries, 372 Fifth Avenue**.—Recent paintings by W. L. Lathrop, April 18.
- National Academy of Design**—Annual Spring exhibition at the Fine Arts Galleries, 215 West Fifty-seventh Street. Open daily from 9 A. M. to 6 P. M., and 8-10 P. M. Sundays 1-4 P. M. Admission 50 cents. Free days, Tuesday, Friday and Sunday. Open to April 18.
- National Arts Club, 119 East Nineteenth Street**.—Annual spring exhibition of members' works to April 25.
- Oehme Galleries**—Paintings by Raphael Lewisoohn.
- Photo-Secession Gallery**.—Drawings, etchings, water colors, etc., by Henri Matisse of Paris, to April 25.
- Powell Gallery**—Sketches in oil by Frank Fowler to April 25.
- Pratt Institute, Brooklyn**.—Photographs in color and monochrome, by Edward J. Steichen, to April 22.
- Tooth Gallery, 299 Fifth Avenue**.—Special exhibition of selected modern foreign pictures.

EXHIBITIONS NOW ON.

Work by Henri Matisse.

Drawings, lithographs, water colors and etchings by Henri Matisse, of Paris, are shown at the Little Galleries of the Photo-Secession, No. 291 Fifth Avenue, through April 25.

Matisse is the leading spirit of a modern group of French artists dubbed "Les Fauves." The work of this group has been much discussed in Paris during the past two or three years.

It is impossible to form or pass even fair judgment upon the remarkable productions now displayed, and the visitor

can only hopefully await the result of future and frequent calls for some light as to what can be the fundamental idea of this—from all accepted canons-bizarre artist or artisan. His color work, like that of Maurice Prendergast's, in the recent display of "The Eight," would seem to be simply spots of paint daubed on here and there, perhaps with some idea of form or composition, not at first recognizable. The drawings are for the most part simply suggestions of forms, faces and objects but have a certain strength and purpose. That the man has a message may not be doubted, but his alphabet is not understandable at first view and study.

Pictures by W. L. Lathrop.

Eleven oils, six water colors and four oil sketches by W. L. Lathrop make up that able painter's annual exhibition at the Montross Galleries, No. 372 Fifth Avenue, which opened on Monday and will remain open through April 18.

The artist has found his subjects this year both at New Hope, Pa., where he resides, and at Fisher's Island in Long Island Sound. As ever, his canvases are pitched as a rule in a high key, and are full of sunlight and air. They are painted with sincerity and deep sympathy with nature and appeal to lovers of American landscape. Some few of Mr. Lathrop's works this year are a little dry, with a tendency to hardness of atmosphere, against which tendency he should guard himself. The air and sunlight in "Coast Road—Fisher's Island" are notable. "Early Spring" is delicate and clear aired. There is much sentiment in "Late Afternoon" and again sentiment and feeling in "Evening—Fisher's Island."

Among the water colors, which the artist handles with facility, the "Summer Landscape," rich in color quality, the "Corn Field," limpid in color, and the "Marine," painted in luminous grays, are the best.

Portraits at Knoedler's.

Five portraits by Ben Ali Haggin, the young painter whose portrait of Miss Mary Garden as Thais caused almost a sensation when shown in the Knoedler window at Fifth Avenue and Thirty-fourth Street, and afterward in Chicago and Milwaukee of late, are on view through to-day in the upper gallery at Knoedler's, No. 355 Fifth Avenue.

The Mary Garden portrait, already noticed in the ART NEWS, is again shown and with it full-length standing portraits of Mrs. Smith Hollins McKim, of Baltimore, the artist's wife, formerly Miss Robinson, the Japanese actress Mme. Hanako in costume, and the Princess Belosselsky-Belosersky, formerly Miss Whittier of New York and Boston.

Mr. Haggin has an eye to theatrical effect, if not sensation, as was proven in the Mary Garden portrait, which is almost startling in its photographic rendering of the tenuously veiled prima donna, but he does not lack artistic merit in his work. There are decorative feeling and expression in the portrait of Mme. Hanako, which was noticed at the autumn Academy show, and a sense of refined color in the portraits of Mrs. McKim and Mrs. Haggin. These two last presentments are exceedingly clever, with fine action and a sinuosity and choice of pose that recall, in a way, the work of de la Gandara. The crushed strawberry gown of Mrs. McKim is well painted, and the portrait is a faithful likeness. The arrangement of details in the portrait of Mrs. Haggin is clever and effective. The gray gown is again well painted, and the crimson Macaw, swinging on his ring in the upper right-hand corner, and the brass jar in the lower left-hand corner, are not only well introduced accessories, but are skillfully executed.

In the upper outside gallery is a three-

quarter-length standing portrait of Caruso as Vasco da Gama, by Richard Hall, which is not only an admirable presentment of the famous tenor, but surprises even the admirers of the artist's work by its strength and effectiveness. The details of the elaborate costume are cleverly rendered, and the face is painted with unusual breadth and vigor. Mr. Hall is to be congratulated upon this striking work, which will greatly enhance his reputation.

Arts Club Spring Show.

The spring exhibition of members' work at the National Arts Club opened April 1 to continue until April 25. This is the first members' exhibition of so wide a scope ever held in the club. There is a great variety of exhibits, as paintings, sculptures, illustrations, architectural drawings and craftwork, are all shown.

"Prometheus" and "Salome" by R. Hinton Perry; "An Old Friend," by Massy Rhind; reliefs by Victor Brenner; medallion and study of a head by Daniel C. French, are the most interesting of the sculptures.

Content Johnson, Rhoda Holmes Nicholls, Juliet Thompson, Ella Condie Lamb, Clara T. MacChesney are the women exhibitors in painting.

H. Bolton Jones shows an excellent landscape, Charles F. Naegele a mother and child of much sweetness and Richard Hall some portraits.

There is some good pottery by Clara L. Poillon and Charles Volkmar; a case of jewelry by Marie Zimmerman and Harriet Keith Forbes; architectural drawings by K. C. Budd, York and Sawyer, etc., and illustrations by Arthur I. Keller.

Americans at Macbeth's.

Some interesting additions have been made of late to the exhibition of selected American paintings at the Macbeth Galleries, No. 450 Fifth Avenue. Among these is a half-length of an old lady knitting and quaintly costumed in an old brocaded black silk dress, with a stiff starched ruff around her neck, recalling an old Dutch woman as painted by some early master, by Moses Wight, born in Boston in 1827, and whose portrait of Humboldt brought him name and fame. The present portrait is an admirable piece of work, very life-like and natural, with delightful expression and natural flesh tones. The painter had evidently studied closely both Hogarth and Holbein.

Other early American canvases in the display are an early Copley, a portrait of William Holmes of Charleston, S. C. Shepherd Mount's excellent half-length of President Van Buren, and Sully's half-length of President Tyler, a characteristic work. The attractive display will remain open for the present.

Thomas Portraits at Clausen's.

Eleven portraits in oil and three portrait drawings by Paul K. M. Thomas are on view at the new Clausen Galleries, No. 7 East Thirty-fifth Street, through April 18. The artist is a Philadelphian, and his work has frequently been shown at the Academy in that city. He is a good draughtsman, poses his subjects well, and gets a good likeness. Painting generally in a low key, he has still a feeling for color, as witness his half-length of S. Norita Da. C. M., which is really a brilliant work. The full-length standing portrait of the well known miniature painter Emily Drayton Taylor is a serious and strong canvas. Character and expression are well portrayed in the full-length standing presentment of Miss D. The "Moment Musicale" with two figures is the most virile work shown, broadly painted and full of expression.

Of the drawings the bust portraits of Dr. J. Madison Taylor and Miss Constance Lippincott are excellent likenesses.

IMPORTANT ART AUCTIONS.

BRANDUS PICTURE SALE.

At the Fifth Avenue Art Galleries the collection of old and modern foreign pictures, formed by Mr. Edward Brandus, was sold at auction on the evenings of April 1, 2 and 3, for a total of \$127,827.

The sale excited much interest and the galleries were thronged with a representative audience each evening of the sale.

Pictures which brought over \$1,000, with title, artist, buyer's names when obtainable, and prices, were as follows:

FIRST SESSION, APRIL 1.

W. A. Bouguereau, Youth; F. R. McCausland.	\$3,600
A. G. Decamps, Child and Horse; L. Ralston.	1,300
Francis (Baron) Gerard, Madame Recamier.	1,400
George Romney, Lady Hester Amelia DeBurgh;	
P. M. West	1,150
Corot, Ruins in Italy; Harry A. Cass.	1,350
Sir Thomas Lawrence, Mrs. Mackworth Praed.	4,100
Gustave Jacquet, The Love Song; J. Herrera.	1,000
Robert Tournieres, La Duchesse d'Orleans; P.	2,200
M. West	
John Hoppner, Miss Elizabeth Sufnell; P. M.	6,200
West	

SECOND SESSION, APRIL 2.

E. Van Marcke, Cattle; George Arago.	\$2,850
John Hoppner, Miss Adam; J. Eldridge.	1,550
Pierre Mignard, Duchesse de Bourgogne; Charles	
D. Hill	1,100
Cesare Detti, A. Troubadour; G. C. Muir.	1,375
Louis Lagrene, Empress Elizabeth of Russia;	
George F. Coster	1,300
George Romney, Lady Hamilton; John L. Briggs	3,000
B. Blommers, Maternal Love; Louis Ralston.	1,450
Louis Tucke, Duchess de Montmorency; R. Rus-	
sell, agent	1,000
Frits Thaulow, Scene in Holland; George F.	
Coster	1,350
A. Van Dyck, La Femme au Collier de Perles.	2,200

THIRD SESSION, APRIL 3.

Gainsborough, Dr. Hareland; R. W. Hutton.	\$1,380
A. Cuyt, Portrait of a Woman; J. L. McCabe.	1,125
Carle Van Loo, Madame de Brancas; W. Mitchell	1,400
Lady Jane Grey; C. D. Hill	900
P. P. Rubens, Portrait of a Man; W. Kaufman	1,400
C. F. Daubigny, Road in Picardy; E. O'Reilly,	
agent	1,425
G. Vecchio Palma, Eleonora Gonzales; L. A.	
Lanthier	2,350
Aime Perret, Return from the Harvest; E.	
O'Reilly, agent	2,000
Canalotto, Venice; J. W. Mather	1,250
F. Roybet, The Troubadour; L. Ralston.	1,600
F. Winterhalter, Duchess of Kent; A. J. Kingsley	2,700
George Morland, Stopping at the Inn; J. W.	
Mather	1,250
George Romney, Meditation; Frederico Rey.	1,300
R. Tournieres, Madame de Parabere.	1,500
Corot, Ville d'Avray; P. Burnham, agent.	12,500
Frits Thaulow, Winter Scene; E. O'Reilly,	
agent	5,750
William Hogarth, Viscountess of Townshend;	
R. W. Hutton	700
E. Berne-Bellecour, L'Embarquement; B. Meek.	2,900
Atelier P. P. Rubens, Two Decorative Panels;	
P. Burnham, agent	1,000

Anderson Book Sale.

Rare manuscripts and early printed books were sold at Anderson's Auction Rooms, No. 5 West Twenty-ninth Street, April 3. The greatest surprise of the sale was the very low price, \$45, at which an original drawing in pen and ink, by Raphael, was knocked down. The only explanation is that its genuineness was not made certain to collectors.

It is a painting of Jacob and his family returning to Canaan, and, according to his catalogue, is one of Raphael's sketches for the paintings of the Loggia, the paintings themselves being left to his pupils.

A copy of Decretals of Gregory IX., folio, Venice, 1491, from the library of the eminent Dominican, Giorgio Antoni Vespucci, uncle of Amerigo Vespucci, the famous navigator, fetched \$75. "Sophologium," by Jacobus Magnus, published at Strassburg about 1470 by the printer, who used a peculiarly shaped letter "R," and whose identity has never been established, brought \$110.

A Latin Bible, printed by Anton Koberger, at Nuremberg, in 1485, sold for \$40. A copy of the original edition of Dr. Samuel Johnson's "The Rambler," fetched \$38. Philip Melancthon's copy of Homer brought \$34.

Ismay Sale, London.

There was a crowded room at Christie's, April 2, for the sale of the T. H. Ismay pictures, but the prices realized were not so remarkable as those bid for the Chippendale furniture, one suite of carved mahogany covered with Beauvais tapestry having brought £1,784, from Partridge, the dealer. Bierstadt's "Yosemite Valley" was the only American work sold. Israel's "La Fete de Jeanne," Wilkie's "Cotter's Saturday Night" and Millais's large canvas "Fringe of Moor" brought moderate prices, and the other modern works fared worse.

There was brisker competition for the fine collection of fourteen Turners inherited by Sir Alexander Acland Hood from the master of Rosehill, for whom they were painted. Thirteen were masterly drawings of Sussex castles, valleys and coast scenes, and there was a beautiful oil, "The Beach at Hastings," a fine example of Turner's middle period. The fourteen Turners brought £12,416, the large oil commanding \$6,300. One of Alma-Tadema's pictures, "Close of a Joyful Day," was also sold under the hammer, a most unusual event.

Rare Coins to be Sold.

Stimulated by the extraordinary premiums paid for American coins nowadays by the collectors of this country, the rarest pieces known are coming forth from their hiding places. In recent circulars sent to New York Sotheby & Co., of London announce the auction on April 30 of a \$10 gold piece of the Cincinnati Mining Company, struck in California in 1849. There are only two specimens known, the one in the Mint collection at Philadelphia, and the piece now to be sold.

Another specimen of a private gold coin, a \$5 gold piece struck by J. J. Conway & Co., jewelers and bankers, in Colorado in 1861, has turned up in Philadelphia. Only one other specimen of this variety is known, the other piece, like the Cincinnati piece, also being in the Philadelphia Mint collection.

Famous Sketch Sold.

In the sale of the autograph letters, caricatures, broadsides and historical pictures belonging to ex-Governor Pennypacker, at Davis & Harvey's, Philadelphia, under the direction of Stan V. Henkels, yesterday, a more than unusually important number was offered, namely, the original sketch of "The Death of Wolfe," by Benjamin West.

Coming Sales in Holland.

On Tuesday next, April 14, there will be sold in the galleries of R. W. P. de Vries, 146 Singel, at Amsterdam, a number of old drawings, principally of the Dutch School, which formed the collections of the late M. H. L. Bompel, of Harlem, and of the late M. A. J. Nijland of Utrecht.

On April 13 and 15 there will be held, also in these galleries, a rich collection of some 500 old and modern drawings, by Giotto, Potter, Rembrandt, Raphael, Van Dyck, Cuyper, Ruysdael, Van Goyen and other old masters; also drawings and prints of the topography and history of the Netherlands, after designs by de Beyer, Van der Heyden, Bakhuysen, Coopse, Lamberts, J. L. van den Bos, Andriessen, Vinckelen, Barbiers and others, rare and precious prints, and also of prints on the history of Amsterdam.

On May 14 will be sold the art library of the late M. P. van Eeghen of Amsterdam, composed of books and works illustrated sumptuously, as well as a collection of rare bindings, works on costume, galleries, etc.

Catalogues of all these sales have been issued and can be obtained from M. de Vries or through the office of this journal.

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FOR SALE—STUDIO COTTAGE AT LYME, CONN.—The Dawson cottage and studio; for particulars apply to Mr. Arthur Dawson, 452 Fifth Avenue, New York.

FOR SALE—At No. 65 West Fifty-fifth Street: Studio of the late Eastman Johnson—some of his oil paintings, genre pictures, studies in oil and pastel, crayon, drawings and studies of North American Indians. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert, Stuart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

TO SUBLET—FURNISHED—From May 1 to November 1—Large duplex studio and apartment: 4 rooms, kitchen, bath and 1 servant's room. Rent \$125 per month. Address, Richard Hall, 119 East Nineteenth Street, New York.

NOTICE—ON SALE—Copies of the "American Art News" are on sale in Paris at Brentanos, Avenue de l'Opera. In London at "Sunday Times," 7 Essex St., Strand; "Automobile Owner," 67 Chancery Lane, and at W. M. Power, 123 Victoria St., S. W.

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Early Americans Sale.

Original life-size portraits of Rev. Cotton Mather, Rev. Josias Byles, Rev. Mather Byles, Rev. Mather Byles of New London, Conn., and St. John, N.B., and of Mather Brown, artist, grandson of Rev. Mather Byles, by John Singleton Copley, Peter Pelham and Mather Brown, were sold by order of the executor of the estate of the late Hon. Mather Byles Des Brisay of Bridgewater, N. C., by C. F. Libbie & Co., in Boston, April 4, for a total of \$41,250. Some were probably bid in.

The likeness of Rev. Cotton Mather of Boston was "probably painted by Peter Pelham." The portrait of Rev. Josias Byles, father of Dr. Mather Byles, was the work of Pelham.

The portrait of Dr. Mather Byles, Harvard, 1725, pastor of Hollis Street church, famous as a wit and poet, is the work of Copley. The portrait of Mather Brown, the artist, is painted by himself. The catalogue omits to state who painted the portrait of the younger Mather Byles, Harvard, 1751, but as it is apparently one of the best paintings of the group, it may be surmised that it is by Copley.

WITH THE DEALERS.

The Fifth Avenue Art Galleries announce for the coming week a succession of interesting sales. On Tuesday and Wednesday afternoons will be sold the collection of antiques, curios, paintings, rugs, etc., formed by Dr. Caldarazzo. These sales will begin at 2.30 o'clock each day.

Wednesday and Thursday evenings, April 15 and 16, will bring a sale of a large library, and on Thursday and Friday afternoons at 2.30 o'clock there will be sold a collection of garden and ecclesiastical marbles.

Snell Summer Art Class in England

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Six weeks sketching in Cranbrook, a quaint old village in the Garden County of Kent. Art Congress week in London. One week in Paris. Party sails June 27. S. S. Patricia (13,500 tons); price, \$375. Address—The Boyd Tours, 30 Clarendon Place, Bloomfield, N. J.

Other tours.—Central Europe, June 27; North Cape and Russia, July 2; Italy and Art Congress, July 18.

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The concluding sale of the week will be held on Saturday evening, when at 8.30 o'clock, a private collection of etchings by Whistler and Seymour Haden will be disposed of.

A collection of oils and water colors, which includes several interesting examples of noted painters and other attributed examples, with copies, drawings, pastels, etc., will be sold at auction by the Anderson Auction Co., in the Howard Building, at Fifth Avenue and Twenty-ninth Street, on Tuesday evening next, April 14, at 8.30 o'clock. Some of the copies of well-known masterpieces in this collection are unusually good, notably those of Sir Joshua Reynolds, "Age of Innocence," Frank Hals's "Laughing Cavalier," and "Fish-Wife;" Rembrandt's portrait of himself, as a youth, and Velasquez's "Portrait of a Spanish Nobleman," and his head of Philip IV. of Spain.

The later and early American painters represented are W. E. Norton, A. T. Bricher, William Morgan, Harry Roseland, R. C. Minor, Blakelock, George H. Smillie, William Magrath, Walter Satterlee, Charles Wilson Beale, William Hart, Matthew Jouett—a bust portrait of Washington, George Inness, Longacre, his original portrait of Levi Woodbury, and a supposed interior, with figures, by Rembrandt Peale.

Mr. Edward F. Bonaventure will sail for Paris, as will also Mr. Roland Knoedler, on La Savoie, April 30.

Beers, Bros., for over thirty years at the northeast corner of Broadway and Thirty-second Street, have removed to 110-112 West Thirtieth St.

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Roses - - - by Paul de Longpre
Water-Color - by Madeleine Lemaire
Lake Winnepesaukee by T. F. Wainwright
Autumn - - - by Walter Satterlee
Pastel Portrait of MRS. MARY B. G. EDDY
George Washington - by M. H. Jouett

Girl's Head - - - by J. J. Henner
Original Drawing - by Geo. Morland
Still Life - - - by Ph. Rousseau
Portrait of a Gentleman by C. W. Peale
In the Garden - - - by J. J. Tissot
Levi Woodbury - - - by Longacre
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